

MONEY REWARDS OF AUTHORS

LARGE PROFITS NOT CONFINED TO MODERN TIMES.

Fortunes derived by Scott, Dickens, Emerson, and others from their books. Small earnings of some first successes. Poe and Hawthorne contrasted.

The profits of successful authorship have not been confined to the last ten or fifteen years. Scott received his \$30,000 for a single volume at a time when money went much further than at present.

When disaster came from outside speculation literary labor saved him; he earned for his creditors nearly \$200,000 between January, 1876, and January, 1878.

The elder Dickens, with his great name, the system with which he managed his small army of clever collaborators, his willingness to sign any contract, his readiness to accept any terms for advance payment, is said in his heyday to have pocketed and squandered as much as \$200,000.

Salute made enormous sums from the novels of the "Comedie Humaine," yet to the end he was weighed with debts, due to his visionary financial schemes.

Although Thackeray never commanded anything like the money his contemporaries did, he was not a miser.

When Thackeray Doyle, a transacting physician, wrote "A Study in Scarlet," the first introduction of Sherlock Holmes, a story of some 35,000 words, after peddling it about from publisher to publisher, he succeeded in selling it for \$1,000.

His last work he received as much as a single word as he formerly paid him for the thousand getting one cent a word for the American serial rights alone.

Seventy thousand pounds probably represents the sum the Sherlock Holmes books, together with the play, have brought the author.

The greater part of the work of Rudyard Kipling was produced in the days of his obscurity, when some of his finest stories went begging for \$50 apiece, and although he now commands the highest rates, of late years he has produced comparatively little.

For the serial rights of "Kim" in England and this country he received \$3,000. He has accumulated a comfortable fortune and that is all.

Thomas Hardy and George Meredith do not head the list of English money makers. Mrs. Humphry Ward's profits have been large. "The Land We Live In" was not a money winner, appearing before the days of international copyright, but probably not one of her last seven or eight novels has returned her less than \$50,000.

Of Katherine Cecil Thurston's "The Masked Rider" 200,000 copies were sold in this country. "The Sign of the Cross" by John Galsworthy, M. P., in England the book brought its author another comfortable fortune.

Beatrice Harraden made no money from her great success, "Ships that Pass in the Night," which went far into the hundred thousands, because this time there was a publisher who thought the English rights had been sold outright by the author for \$20.

William Dean Howells, holding first rank as he holds, has never had a great sale for any of his books. Mark Twain, on the other hand, had a highly remunerative income until, as with Scott, financial disaster struck him. In 1891, when F. Marion Crawford and F. Hopkinson Smith have both found their profession highly remunerative.

From "Richard Carvel" as a book and from the royalties from the play Winston Churchill received over \$300,000, and "The Crisis," "Coniston," and "The Girl in the Sack" have been far behind.

One of the most astonishing examples of profit from reviewed as price per word is that of "The Sign of the Cross" by John Galsworthy, M. P., which, totaling only about \$4,000, sold 100,000 copies in the original edition and 20,000 in a subsequent cheap edition.

Richard Harding Davis is estimated to have made when he was an author, solely \$25,000 annually from royalties on his books. Shorter the English, James Lane Allen, Thomas Dixon, Alice Hegan Rice and Kate Douglas Wiggin command a 20 per cent royalty, or about 10 cents for each copy sold.

NEW BOOKS.

Continued from Seventh Page.

apparatus of chronological charts, bibliography and elaborate notes is provided.

Another descriptive account of early times in America has been written by James Otis in "Richard of Jamestown" (American Book Company). It describes in elementary form the first settlement in Virginia and the customs of the colonists. It harks back too to the Roanoke settlement and Croatan.

Except for the pleasure it may give to her friends and acquaintances there seems to be no good reason for the publication of "From Capitol to Kremlin," by Mrs. Jules Guthridge (the Neale Publishing Company). It is a record of a trip to Europe along the beaten track and of the author's conscientious sightseeing.

Her husband was connected officially with a Government commission, but that apparently secured her no special privileges. It is a modest enough summary, with little attempt at comment of things every traveler has seen, and is not an interesting reading as a guide book.

To the "Wisdom of the East" series has been added "The Burden of Isis" (John Murray; E. P. Dutton and Company), a translation from the Egyptian of the legends of Isis and Nephthys, by James T. Dennis of Baltimore. These beautiful legends, now collected for the first time in book form, are valuable for the insight they give into the religious feeling of ancient Egypt a thousand years before Christ.

With volume XI, Dr. John Bassett Moore completes his fine edition of "The Works of James Buchanan" (J. B. Lippincott Company). It contains the letters and State papers from September, 1860, to Buchanan's death in 1868, the last letter being dated in April, two months before the end. Some papers belonging to earlier years that had been brought to the editor's notice, are appended.

The failure, when the time came, to understand and to do his duty marks the long record of disgraced service to his country, shown in these papers. We note Buchanan's suggestion to Gen. Bigler, in the last year of his life, to make Gen. Sherman the Democratic candidate for the Presidency, as the only man who stood any chance of defeating Gen. Grant.

Books Received. "Life and Art of Edmund Spenser," 2 vols. William Wither (Macfarland and Company). "The House of the Seven Gables," 2 vols. W. H. Holt (The University Press, Cambridge; G. P. Putnam's Sons).

"The Poems of James Taylor," edited by Matthew Page Andrews (The Tandy Company, New York). "A Study in Individuality," G. E. Partidge, Ph. D. (Sturgis and Walton Company, New York).

"The Spiritual Heritage," Ray Stannard Baker (The Macmillan Company). "The House of the Seven Gables," 2 vols. W. H. Holt (The University Press, Cambridge; G. P. Putnam's Sons).

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"READERS HAVE LONGED FOR YEARS TO HAVE JUST SUCH A STORY FROM MR. CHURCHILL'S PEN."—Philadelphia Record.



Winston Churchill's Modern Chronicle

By the author of "Richard Carvel," "The Crisis," "Coniston," etc., etc. Cloth, \$1.50

"This book is literature, and it will be so adjudged by readers of widely differing literary tastes and ethical inclinations. There is no doubt of its bigness and brilliance."

"It will naturally make an appeal wider than any of his other creations. Honora is one of the most vital women in modern fiction."

THE MACMILLAN COMPANY

ALL KID PERFORMANCE AGAIN

"ALIAS JIMMY VALENTINE" BY CHILDREN REPEATED.

Wallack's Crowded by an Audience to see the Youngsters Imitate Grown-Up Actors With Marvellous Accuracy Their Own Delight in the Playing.

The groupings who play regularly in "Alias Jimmy Valentine," Paul Armstrong's play of the thief who turned a stage play, saw themselves in miniature once more yesterday afternoon.

There was much more in the performance than imitative acting. Little Alma Sedley, Donald Gallagher, Thomas Tolson, Kenneth Menkin, Clarence Rockwell, Vivian Tobin and in fact all the children gave a performance of dramatic merit.

Alma had all of the intonations and gestures and tricks of expression that Laurence Taylor used as *Pauline*, and marvellously gained in a pink silk Empire that swept the floor, related her thrilling experience with a burglar on a New York central train.

The children made the play almost as real as H. B. Warner and his support are able to do. Mr. Warner sat in a stage box and looked all afternoon at the boys and girls, who played Jimmy, Donald and the rest of the cast.

As for John Hines, the *Detective B* of the special performance, he was Mr. Hines in the regular cast of the regular cast. He had all of Monroe's professional manner and in making up he was a perfect copy from scratch.

Most of them, to see from the front how the play was going. Naturally Donald and Alma and Johnny Hines were the center of attraction from the stage, but *Dick the Rat* and *Blinky Davis* and J. Arthron Marcus, too, were of 7 years old and played a part in the play.

Tommy Tobin, *Dick the Rat*, was in such a hurry to get out and see his own play that he didn't take time to scrub the makeup off his round face.

Tommy had a sign which he ran all night and wiped away the grease paint with his pocket handkerchief, giving him a kiss for good measure.

It was very impulsive affectionate women in the audience wanted to hug the dignified J. Arthron Marcus, also, aged 7, the youngest member of the cast.

After it was all over and the curtain had risen and fallen and risen and fallen many, many times people still lingered in the theatre.

"Where do these children come from?" asked one man who had been keenly interested.

"Mostly from the East Side," said a theatrical manager. "Many of them are Russian Jewish children with a singular aptitude for dramatic work; I should say, perhaps for imitation."

"MILENA," PANTOMIME.

Flemish Ballet Produced by Amateurs to Help Big Brothers Society.

Milena, a Flemish pantomime ballet, by Jan Blockx, which was first produced in the Royal Opera House at Brussels, was given for the first time in America in the ballroom of the Waldorf last night.

The pantomime is in three acts. Act one shows the studio of Wilhelm, a master artist, who is teaching his pupils to paint the portraits of some Greek models.

The second act shows a Flemish village, with the dwelling of the Countess in the foreground. The village is the house of the Countess, and the pupils of the Countess.

The part of Milena was taken by Mrs. Langdon Geer. W. Herbert Adams was Wilhelm, the Countess's lover. The figures reveal that the committee of arrangement, of which Mrs. Harry Payne Whitney is chairman, has gone outside the limits of these official organizations and brought in works which the committee deemed worthy of invitation.

Within the single room there are 115 sculptures, large and small, the work of nearly thirty artists. There are only ten women sculptors in the National Sculpture Society and two in the National Academy of Design and most of those are represented here, and the figures reveal that the committee of arrangement, of which Mrs. Harry Payne Whitney is chairman, has gone outside the limits of these official organizations and brought in works which the committee deemed worthy of invitation.

The committee has arranged an exhibition of the Pan-American bureau, or the Bureau of American Republics, in Washington holds the center of the hall, colored to represent the Tennessee marble in which it has been erected.

The exhibition is in the hall, colored to represent the Tennessee marble in which it has been erected. The exhibition is in the hall, colored to represent the Tennessee marble in which it has been erected.

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A SHOW BY WOMEN ARTISTS

SCULPTURES LARGE AND SMALL IN LEXINGTON AVENUE.

Opening of the Exhibition Organized by Mrs. H. P. Whitney's Committee—More Than One Hundred Sculptures by Artists Well Known and by Others.

An exhibition of sculptures by women will be opened to the public this morning at Thirtieth street and Lexington avenue which is well worth a visit from admirers of plastic modelling, whether they choose to forget or to remember that the exhibitors are women. It is an exhibition by women and sometimes of women, but not by any means exclusively for women.

The exhibition is held in the building of the New York School of Applied Design for Women at the invitation of Mrs. Dunlap Hopkins, but it has no direct relation to the work of the school as such, the exhibition having been arranged by a committee which includes some of the best known of the women sculptors of the city, who sought to make it representative within the limitations of the somewhat restricted exhibition hall.

Within the single room there are 115 sculptures, large and small, the work of nearly thirty artists. There are only ten women sculptors in the National Sculpture Society and two in the National Academy of Design and most of those are represented here, and the figures reveal that the committee of arrangement, of which Mrs. Harry Payne Whitney is chairman, has gone outside the limits of these official organizations and brought in works which the committee deemed worthy of invitation.

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THE RED SYMBOL

An exciting, dramatic tale of love, mystery and adventure. An American journalist's entanglement with a Nihilist secret society.

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SOUTH AMERICAN VISITORS.

A Chilean and Bolivian Here to Look New York Over

J. Robert Lee, who is a Chilean, though his father was an American from Boston, and Carlos Cordero, who is a merchant of La Paz, Bolivia, are seeing New York for the first time, and after three days on the job both agreed yesterday that they were glad they had come, though the noise in the streets here does get on their nerves.

Mr. Lee's father went down to Valparaiso some thirty years ago and was one of the pioneers in manufacturing in Chile. He set up a broom factory, married a Chilean woman, settled down and made a sufficient fortune to retire from business.

"I find New York very noisy," said Mr. Lee yesterday at the press conference. "I have been quite nervous whenever I attempted to go anywhere. You see, in our country we are so quiet. We are not rushed by work. I am going to Boston for a few days to find an aunt of my father's. We have lost her address, but I suppose I shall spend a few days there."

"Of course I had some idea what New York was like, but it is much easier getting about in New York than it is in the streets of Valparaiso. Here you have the streets numbered, and the facilities and conveniences are so different. But my experience with the conductors of the train cars has been different. They are very polite and obliging. Who is not accustomed to pronounce your names it is difficult here."

"I have been to England, but never to this country before," said Mr. Cordero. "New York looks to me to be a lot cleaner than London, but living here is very expensive. Of course La Paz is not in the least like New York. Business is developing rapidly, thanks to the Americans, who are building railroads and electric railways in the different cities. It is only within the last three years that American capital has been coming down there to any great extent, and much of the improvement has been made within that time. Before that we had very few Americans in the country. There were lots of Germans and Italians, and Americans are liked very much, because they not only make a lot of money themselves but give the natives a chance to make money too."

"Business in Bolivia is very good. The principal development is in tin mines, principally silver, tin and copper, and then our rubber industry is getting to be quite a large one. Though we have to ship either through Brazil or through the Peruvian port of Mollendo. Not many American manufacturers are sold there, though I think that country would be a good market. Business is done chiefly with England, Germany and France. I think it is because the exporters of those countries have studied conditions more thoroughly and have really made efforts to get our trade, at the same time paying attention to proper shipment."

News of Plays and Players.

So general has become the demand for more performances of "Pillars of Society" by Mrs. Fiske at the Lyceum Theatre that Harrison Grey Fiske has arranged to repeat the play the latter half of next week, beginning with the Thursday matinee. "Hannele" and "The Green Cockade" will be acted on Monday, Tuesday and Wednesday evenings.